

Commons Sizeup For NFBoard

Pioneers' Roster Approaches 300

The rapid rise of the motion picture during 1918 and the year after is reflected in the growing membership of the Canadian Moving Picture Pioneers. The organization, with a limited field to pick from, has gained more than 100 members since its beginning

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Next Fox Budget Is \$36,000,000

Twentieth Century-Fox has marked \$36,000,000 for its 1944-45 budget, according to Tom Connors, vice-president in charge of distribution. The company will make 27 pictures, judging by a previous announcement, which means that the average cost will

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NFB Graphics Branch Had Busy Fiscal Year

During the fiscal year the Graphics Division of the National Film Board produced 15,320 negatives and 162,565 prints of stills. American distribution alone of mats and prints to newspapers and magazines 185,266.

May Now Move Without Permit

Wartime Prices and Trade Board has issued a new ruling that a permit is no longer required to acquire additional floor space or to move to new premises. The ruling which governed expansion has been "generally amended in the light of conditions now applicable."

It was suggested that anyone who previously was refused a permit and who wishes to enter a new business now should re-apply.

Comes Out On Top After Thorough Going-Over

Progress and business methods of the National Film Board were the subjects of a long and broad discussion in the House of Commons last week. The Board had asked a grant of \$40,000 for its revolving fund, to be used for the

To the Navy



Able Seaman Al Duguid of HMCS York, who was assistant manager of Shea's, Toronto.

General Films Gets Para 16 Mm. Pix

General Films, Ltd., will handle distribution in Canada of Paramount 16 mm. product after June 1st. It has been controlled in the Dominion by Oscar Hanson's organization.

A. E. Dyment Passes, Was FPCC Director

Albert Edward Dyment, 75, a director of Famous Players Canadian Corporation, passed away at Toronto Western Hospital last week. He was prominent in Canadian turf circles and was associated with many business enterprises.

RKO Money For Canadian Causes

Canadian charities benefited to the extent of \$25,000 as partial payment from Canadian showings of the film, "Forever and a Day," sponsored and played by British actors and actresses for British, American and Canadian funds. Produced by Anglo-American

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Fight Movie Slander

Hollywood unions and guilds met last week to organize means of combatting attacks on the film industry and "to publicize the constructive achievements."

It's a good idea.

'...Most Unkindest Cut'

SCREEN stars and studios who have sacrificed time, money and health to boost Canada's war effort by personal appearances and gratis presentation of their talents have good reason to resent the remarks about them in the Dominion House of Commons by James Sinclair, member for Vancouver North. The wintry winds that are not so unkind as man's ingratitude have gone but there is no balm for movie stars in Mr. Sinclair's opinions.

Commander Bill Swetman, DSO, DFC, a veteran of 60 operational flights over Germany, was unwittingly responsible for Mr. Sinclair's wasted words. The airman, speaking at a Victory Loan rally, said that he wasn't trained to make fancy speeches but to fight; that he would rather spend his leave with relatives than making Victory Loan speeches; and that he deplored the fact that movie stars were necessary to boost the sale of bonds. He showed no disrespect for movie stars or a lack of appreciation of what they were doing.

Up rose Mr. Sinclair to protest against airmen having their leaves shortened by time devoted to bond boosting. In the course of his remarks Mr. Sinclair said: "If people have to be persuaded to buy Victory Bonds perhaps it is better that we use men like this, who have fought actual battles in the air over Germany, rather than painted actors and actresses who fight their battles on the screen or in the divorce courts."

No one will disagree with Commander Swetman or Mr. Sinclair that it is too bad special means are necessary to make war effort campaigns successful. On the other matter Mr. Sinclair wasted the valuable time of the House of Commons, now concerned with the most important task in Canadian history.

(Continued on Page 6)

Man From Frisco

O'Shea and Ann Shirley. It's from REPUBLIC through EMPIRE-UNIVERSAL. Book this boxoffice booster now.

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NFB Out On Top After Sizeup

(Continued from Page 1)

and planning now for its post-war activities. He was followed by the Honorable W. E. Rowe, Dufferin-Simcoe, Newton-Robinson, Ontario, whose criticism of the Board's bookkeeping methods caused the discussion to become general. Though differing on minor points the NFB drew praise from members of every party, coming off by far with the best of the argument. This was in no small measure due to the clarity and completeness of the information provided by Mr. LaFleche.

The Board received \$123,000 in rentals in the last year, it was revealed. The number of films sent out of 35 and 16 mm. sizes was 2,503. These were exhibited in 8,000 theatres of 30 countries, 5,000 of which are in the USA. About 2,000,000 Canadians see each issue of the World in Action series and about 2,250,000 the Canada Carries On reels.

The Board's non-theatrical films have an audience of 250,000 each month in factories and about 350,000 in rural districts. Industrial circuits cater to more than 1,000 factories and the rural ones to 1,600 communities. There are 82 circuits, which cost \$375 per month to operate, among them ten trade unions and 40 industrial circuits.

Projectionists have trade union approval and earn \$140 per week, with a certain allowance for their cars.

The Board, the house was informed, does not make films for private companies. Its facilities are available and used regularly by the armed forces, which have their own photography units.

Financial Methods

Mr. Rowe read a table to the House which showed that the sum of \$1,187,934 was expended by and recovered in the NFB allotments. He pointed out that Mr. LaFleche had mentioned \$123,000 as money returned to the Board and asked for an explanation. The minister informed him that when a requisition is made to the Board by some department of the government, it is accompanied by a financial encumbrance for costs involved.

Suggesting that such money should be turned into a consolidated revenue fund, Mr. Rowe

said that "No doubt the money has been spent, but we sit here and struggle by the hour to find out how it is spent." The general estimates dealt only with 25 salaried people, which were passed, but the NFB was actually paying \$75. "I am not making any charge in connection with the manner in which the money is spent," Mr. Rowe stated, "but I am saying it would be fair if we could have a clearer picture than we have had presented to us."

Mr. LaFleche said that he did not think it would be a good accounting practice to have all departments which require NFB services to make up a combined budget. The present method had been in general governmental practice for years. Under it each financial item was approved by the House, whereas a combined budget would probably be passed by some major department as a whole and without present scrutiny.

Rowe's Comment

Mr. Rowe, a member of the Opposition, said he realized that the Board can render a great service. "I have seen many of the films it produces," he said. "I believe some of them we might do without, but others are necessary." Some were for national unity but "it is hard to tell whether it is to win the war, or for the unity of a certain political party. Perhaps it is for a certain amount of government advertising — that would be the more courteous way of putting it to the minister."

Mrs. Dorise Nielsen, North Battleford, Spiritwood, Saskatchewan, expressed the opinion that the expenditures were well justified, "when we come to consider the importance of the film as a medium for the advancement of our prestige in the world generally, and the part it plays within Canada itself. . . . But it is not only in the fields of trade and commerce that the film is useful; it has great value in establishing cultural relations with other nations. These associations may be intangible things, but many qualities of the heart and mind—the love of beauty, the appreciation of art for its own sake—are universal."

She called "The West Wind," a

RKO Money For Canadian Causes

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Film Corporation, it was distributed by RKO without profit for itself.

During a ceremony in Rideau Hall, Ottawa, the Governor General, in behalf of those responsible, presented cheques received from Leo M. Devaney, head of RKO in Canada, to Major General B. W. Brown, representing the Red Cross Society, and Allan T. Lewis, K.C., president of the St. John Ambulance Association, while the Honourable L. R. LaFleche, Minister of National War Services, looked on.

The \$25,000 was divided equally between both organizations. "Forever and a Day," the story of a British family through several generations, featured almost every British player of importance in Hollywood. These provided their services gratis.

Several months ago a delegation of the players, led by Sir Cedric Hardwicke, presented President Roosevelt with a cheque for a \$250,000 to assist in his campaign against infantile paralysis.

16 mm. Technicolor film about the life and works of the late Tom Thompson, a great Canadian artist, "a gem."

"A Great Service"

M. J. Coldwell, Rosetown-Biggar, Ottawa, said he was pleased with the work of the Board but wondered whether such valuable records as films should be allowed to remain in a building which impressed him as a fire-trap. There was no doubt that the National Film Board would play a great part in post-war visual education.

The situation with regard to projectionists also drew Mr. Coldwell's comment. Seven cents per mille for the use of cars, gasoline, tires and the generation of power for projection through the engine wasn't enough, he declared, if their wages remained at \$140. Also to present the films acceptably persons with education were required. He shared the opinion of Karl K. Homuth, Waterloo South, Preston, Ontario. "The government should pay salaries sufficiently large to bring from private enterprise the best men available," said Mr. Homuth.

The Board was "a great service," according to the Honorable T. A. Crerar, Churchill, Ottawa. "The more I see of the work done by the Film Board, the more I am convinced of its great utility to Canada."

Many other questions were asked during what was the most thorough examination received by the National Film Board since its inception.

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'Swing Fever'

with Kay Kyser, Marilyn Maxwell
M-G-M 80 Mins.
THIS MUSICAL OFFERING IS THE SORT OF STUFF THAT GOES OVER BEST WITH THE YOUNG.

Put this one down as an undisputed musical that will have to get by principally on the strength of the Kay Kyser name. The musical content is of the sort that makes a hit with the young ones. In fact the chief appeal of the picture is directed at young minds. The comedy and the music will not work up the adults to any enthusiasm. The film has to strive hard for its laughs, and it cannot be said that Kyser has been too kindly dealt with so far as material is concerned.

The wise exhibitor may be able to bolster the "take" by appealing to the fight fans on the strength of the fact that included in the cast are Maxie Rosenbloom, Lou Nova and Jack Roper, the latter two of whom fought with Joe Louis for the world heavyweight championship. Fight fans have been thrown a further sop in the form of a sizzling and realistic ring battle in which the principals are Nova and Nat Pendleton.

The infantile Nat Perrin-Warren Wilson screenplay, which is based on an original by Matt Brooks and Joseph Hoffman, presents Kyser as a composer and orchestra leader gifted with an evil eye with which he is able to "immobilize" a person, as he puts it. Determined to use Kyser's strange talent to help Pendleton win the world championship from Nova, William Gargan, the former's manager, keeps Kyser handy by getting him a job as band leader at a swanky bistro operated by a pal of the cauliflower man. To make sure of holding Kyser the fight manager promotes a romance between the band leader and Marilyn Maxwell, singer at the bistro, to whom Kyser has taken a yen. Kyser does his eye act in the last minute of the fight and wins the championship for Pendleton.

CAST: Kay Kyser, Marilyn Maxwell, William Gargan, Lena Horne, Nat Pendleton, Curt Bois, Morris Ankrum, Andrew Tombes, Maxie Rosenbloom, Clyde Fillmore, Pamela Blake, Lou Nova, Jack Roper, Merriel Abbott Dancers, Kay Kyser band.

DIRECTION, Fair. PHOTOGRAPHY, Good.

'Cover Girl'

with Rita Hayworth, Gene Kelly
Columbia 107 Mins.
COLUMBIA'S TOP MUSICAL ENTERTAINMENT PACKED WITH COMEDY, MUSIC, ROMANCE.

Offering glamor as its main commodity, "Cover Girl" is a lush and vivid musical extravaganza in Technicolor that carries considerable weight as popular entertainment. So charged is the film with heart, eye and ear appeal that without half trying one can readily overlook what faults the production may possess. The picture taps many rich facets of entertainment in its footage, assuring itself of box-office returns of no mean proportions and establishing itself as the best musical to emerge from the Columbia studio, certainly one of its most expensive.

The production offers all these plus sumptuous and exciting settings, color that is of the finest and a display of feminine pulchritude that will send the boys into ecstasies.

"Cover Girl" brings joy to the hearts of the Rita Hayworth fans. Under the wise direction of Charles Vidor, the picture gives the star ample opportunity to sing, dance and look her loveliest. The plot, quite familiar but highly serviceable for the purposes of a musical, has Miss Hayworth as an entertainer in a Brooklyn night spot who aspires to better things. Her opportunity comes when she is selected as the winner in a "cover girl" contest conducted by a smart magazine.

Miss Hayworth and Kelly work well together, each giving a competent performance. Lee Bowman, Phil Silvers, Leslie Brooks, Eve Arden and Otto Kruger are others whose work is outstanding. Miss Arden and Silvers are responsible for most of the laughs. Jinx Falkenburg is present in what is hardly more than a bit role. A decorative touch is lent by a group of 15 gorgeous professional models who have decorated the covers of some of our leading magazines. These gals put on a style display that will delight the ladies no end.

Jerome Kern and Ira Gershwin collaborated on a number of fetching tunes.

CAST: Rita Hayworth, Gene Kelly, Lee Bowman, Phil Silvers, Jinx Falkenburg, Leslie Brooks, Eve Arden, Otto Kruger, Jess Barker, Anita Colby, Curt Bois, Ed Brophy, Thurston Hall, Cover Girls.

DIRECTION, Fine. PHOTOGRAPHY, Aces.

'Up in Arms'

with Danny Kaye
RKO-Goldwyn 106 Mins.
GOLDWYN MUSICAL AN ENTERTAINMENT BOMBSHELL HEADED FOR TOP GROSSES; KAYE TREMENDOUS IN PIC BOW.

Not in moons and moons has Samuel Goldwyn delivered a parcel of unfettered entertainment to equal "Up in Arms," in which he introduces to the film public that brilliant comedian, Danny Kaye. It isn't often that the movie-goer has the good fortune to be treated to the type of fun dealt out in this film. Thanks to the presence of Kaye, the picture is a riotous affair from start to finish. Audience are given opportunity after opportunity to laugh themselves silly. So much has this film to offer in the way of diversion that anyone kept from seeing it will deserve to be up in arms.

What a lucky fellow Goldwyn was in grabbing the services of Kaye! Possessed of an outstanding sense of comedy, Kaye proves sensational as a hypochondriac who lands in the army despite all his efforts to keep out, and unwittingly becomes a hero while stationed on a Pacific island. Kaye is one of those rare comedians who can be funny and intelligent at the same time.

"Up in Arms" is a one-man show. Kaye carries the film without faltering once.

Goldwyn has spared no cost to make Kaye's screen bow a success. Like a true showman he has set his new find's talents on display against lavish settings and expansive production numbers done in the best of Technicolor. To sharpen the interest of the males, the producer has decorated the film profusely with lovely girls.

Most of the singing chores are handled excellently by Dinah Shore, one of the WACs on the ship.

Elliot Nugent's direction is aces.

Kay is supported efficiently by Miss Shore, Andrews, Miss Dowling, Louis Calhern and a number of others.

CAST: Danny Kaye, Dinah Shore, Dana Andrews, Constance Dowling, Louis Calhern, George Mathews, Benny Baker, Elsie Cook, Jr., Lyle Talbot, Walter Catlett, George Meeker, Richard Powers, Margaret Dumont, Donald Dickson, Charles Arnt, Charles Halton, Tom Dugan, Sig Arne, Harry Hayden, Charles D. Brown, Maurice Cass, Fred Essler, Rudolf Friml, Jr., Goldwyn Girls.

DIRECTION, Fine. PHOTOGRAPHY, Fine.

'Cowboy and The Senorita'

with Roy Rogers
Republic 78 Mins.
LATEST ROGERS FILM SHOULD DELIGHT WESTERN FANS; ACTION AND MUSIC NICELY COMBINED.

"Cowboy and the Senorita" gives the Roy Rogers fans new cause to rejoice; for here is a mixture of song and vigorous western action that is a ten strike. No Rogers film has given more attention to music. In fact so prominent a part does the music play in this film that one can almost overlook the story, which unravels a rather familiar western plot.

The film contains six extremely attractive tunes, several of which have been effectively staged. Rogers has four big song numbers, the title song, "What'll I Use for Money?" and "The Enchilada Man," all by Ned Washington and Phil Olfman, and "Bunk House Bugle Boy," by Tim Spencer and Bob Nolan. "The Enchilada Man," around which is built a lavish and colorful production number at the end of the film, is a novelty tune of unusual merit. It is easily the standout song in the film. Other tunes heard are Consuelo Velazquez' "Besame Mucho," sung by Dale Evans, and "Round Her Neck She Wore a Yellow Ribbon," by George A. Norton, Mary Lee's one big number. Bob Nolan and the Sons of the Pioneers lend assistance in putting over several of the songs.

This time Rogers concerns himself with preventing the villain (John Hubbard) from grabbing a mine bequeathed to young Miss Lee by her pop. The girl's cousin (Miss Evans) is on the verge of disposing of the mine to Hubbard in the belief it is worthless when in reality it is rich in gold. To help Miss Lee foil the villain Rogers gets a job on Miss Evans' ranch. He has a tough time proving to Miss Evans that Hubbard is a louse because the lady happens to be engaged to the guy. But at the end he has Hubbard neatly exposed for what he is.

CAST: Roy Rogers, Mary Lee, Dale Evans, John Hubbard, Guinn "Big Boy" Williams, Fuzzy Knight, Dorothy Christy, Lucien Littlefield, Hal Taliaferro, Jack Kirk, Cappella and Patricia, Jane Beebe and Ben Rochelle, Tito and Corinne Valdez, Bob Nolan and Sons of the Pioneers.

DIRECTION, Good. PHOTOGRAPHY, Good.

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Songs: I'LL GET BY • I'LL WALK ALONE • BESAME MUCHO • FURLOUGH FLING • SHOO SHOO BABY • MAD ABOUT HIM BLUES and many more!

with Grace McDonald * Charles Butterworth * Martha O'Driscoll
Charley Grapewin * Elizabeth Patterson * Maxie Rosenbloom
Regis Toomey

Directed by EDDIE SUTHERLAND Produced by CHARLES K. FELDMAN Associate Producer ALBERT L. ROCKETT

Distributed in Canada by

Empire-Universal Films, Ltd.

Pioneers' Roster Approaches 300

(Continued from Page 1)

In 1940 and is the second largest national Pioneer unit in the world. A unit is being organized in Great Britain.

The Canadian Picture Pioneers have members who also belong to the USA body, some of whom were born in Canada and others who spent considerable time in the Canadian industry. Among these are Louis B. Mayer of MGM, Leon Schlesinger, Manny Brown of Paramount, Del Goodman of Paramount and Jules Levey of Mayfair. Also on the Canadian roll is Sam Woolf Smith, now in Britain.

There were 19 members at the first meeting, with Clair Hague, co-founder with Oscar Hanson, in the chair. Both were charter members of the New York branch. The first annual meeting in November, 1940, was attended by 170 film veterans from all parts of Canada. This year's meeting should see a great turnout.

The Pioneers were instrumental in organizing the Canadian Motion Picture War Service Committee, which was transferred to other hands in 1943 so that its work would be joined in by all, instead of those who met the Pioneer qualification of 25 years in the industry.

Clair Hague, president every year but one, heads the Pioneers now. J. J. Fitzgibbons is director of publications, Ray Lewis is secretary and Charlie Mavety treasurer.

FPCC Eastern Men To Niagara Falls

Famous Players meeting of Eastern theatre managers will take place at Niagara Falls on June 6, 7 and 8.

Next Fox Budget Is \$36,000,000

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be \$1,300,000. Connors has been visiting the exchanges and leading exhibitors to determine a policy for next season.

Television, Connors said, was the main subject of worry among exhibitors. He predicted that it would be quite some time before television could be installed at a reasonable cost. It would cost close to \$50,000 to equip a theatre for television facilities now, with no dependable programs available.

He predicted that television would be important in theatres eventually and while Fox refuses to allow its films to be televised, it is not committed to that stand as permanent.



Required Reading

Men who put things over are more often remembered than the men who began them. Penicillin, discovered years ago but proved beneficial to the public by men who determined its possibility for general use, is a case in point. Another is the one which concerns us here, that of Thomas R. Lombard and A. J. Balaban.

Who was Thomas R. Lombard? None other than the first man to use Edison's Kinetoscope for motion picture exhibition. Edison, who apparently didn't think too much of his discovery, turned the first ten machines over to Lombard. The latter rented a store and converted it into an amusement arcade. That was in 1894.

Twelve years later a Chicago kid named Abe Balaban put his family into hock to acquire another store show from a man named Kedzie. He, with his brother Barney, now head of Paramount, and Sam Katz, a pal who became his partner, multiplied that Windy City "shooting gallery" into an amusement empire unlike anything the world had known before—an empire in which the common man was king.

Abe Balaban and his associates brought such enterprise and originality into motion picture exhibition that, though he has plenty of time left of his mortal stay, he is a legend. Thomas K. Leonard, unlike Marco Polo, is almost forgotten. Perhaps, like Marco Polo, he had no true appreciation of what he had stumbled on. Polo, you may remember, came upon libraries of books made from movable blocks when he visited China. They did not appeal to his curiosity and enterprise. Had they, the world would have had movable type and universal records hundreds of years earlier.

In the motion picture world Abe Balaban had the adventurous soul of a Marco Polo and the enterprise of a—well, an Abe Balaban. That about expresses it.

He Changed Our World

Abe Balaban's handiwork showed the character of the man. He was a fellow who liked to travel first-class. He liked others to do the same. He enabled millions of ordinary people to do that in the field to which he was limited.

Some of the things he did to break down the sense of separation the average man had from those who enjoyed the luxury of elegant surroundings were low prices for all and reduced prices for non-week days in order to make attendance easy to his up-holstered amusement palaces; de luxe neighborhood theatres, inducing people to enjoy that relaxation more than once each week because of the low prices; spacious lobbies and lounge rooms; the finest of architecture; checking service without tips; and play-rooms for children while mothers watched the show.

The Balaban theatres were the first to open de luxe houses from 9:30 a.m. to midnight, the first to work out the type of stage presentation that became so popular, the first to use giant electric signs, the first to instal air-conditioning so that summer operation was possible; the first to offer fine accommodations for the performers and clubrooms for the staffs, first-aid rooms in all theatres, special organs and shows designed for each holiday, special courses for managers, the master of ceremonies idea, fine orchestras and many other things.

I learned all this from the excellent biography of A. J. Balaban by his wife Carrie. The book was published by Putnam's, New York, and is called "Continuous Performance."

It is worth a couple of nights of anyone's time. Or mornings if you are an exhibitor. And if you are an exhibitor, it is required reading.

* * *

Comeouts

Morris Stein is convalescing after an operation . . . Lou Appleby, who just became the father of a baby girl, sent some cigarettes overseas to anybody. Back came a letter of thanks from Cpl. Simon, brother of Joey Simon, Regal booker, with a request to forward regards . . . Tough break for Roly Young. He's bumpety-bump with poison ivy . . . The Walter Winchell discussion in the House of Commons wasn't nearly as bad as it sounded in the papers, those who brought it, according to Hansard, not meaning anything personal.



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'...the Most Unkindest Cut of All'

Isley Answers

MR. Sinclair showed strange carelessness for a solon. He had not checked up to see whether he was right or wrong before attempting to guard airmen's leaves or sneering at movie stars. The Hon. Cyrus MacMillan, Parliamentary Assistant to the Minister of National Defence for Air, pointed out that an airman's regular leave is extended by the length of time given to extra services. Strike one.

The Hon. J. L. Isley, Minister of Finance, who knows Victory Loan problems better than any other person in Canada, delivered strike two. According to Hansard:

Hon. J. L. ISLEY: "May I just say one word about actors and actresses? The impression given in the paper was that these ladies and gentlemen receive pay for their services in Canada. That is not the case. They give their services free, and so far as my experience goes they are more than anxious to assist the war effort."

Mr. SINCLAIR: "So they should."

Mr. ISLEY: "I deplore any remarks that depreciate their services, because they are voluntarily given, in a way in which they can best help the war effort of the united nations."

"So They Should"

INSTEAD of a gracious apology Mr. Sinclair delivered a petulant "So they should."



Commons Member Offers Stars Slaps for Kisses to Canada

(Continued from Page 1)

So they should. So should everyone. Actors and actresses do enthusiastically. Mr. Sinclair had no right to penalize people who are whole-hearted in their war effort for what he considers the indifference of a public that needs stimulation.

That very popularity with the public which makes the services of actors and actresses valuable is their undoing at the hands of Mr. Sinclair. Are there no people in other callings who are more deserving of Mr. Sinclair's critical attention? There are—but they are not public figures. Had not Mr. Sinclair, as a Member of Parliament, been a public figure his words would have received the quick death such sound and fury deserves, instead of space in the press.

Mr. Sinclair would have been much fairer had he made no distinction between divorced actors and actresses and divorced street car conductors and conductoresses. Or between "painted" actresses and "painted" welfare workers. It is likely that the actresses have the superior and less obvious "painting" job. Let the "painted" ladies who share our homes, factories and war services take it from there.

Mr. Sinclair used people as his horrible example who, if service invites tolerance, might have been spared his opinions of marriage and makeup.

It must be discouraging to private citizens in a private enterprise who come to a country not their own to serve the national welfare and the cause of the United Nations. They come as an example of the unity of the United Nations, our common cause and the friendship between the United States and Canada. And they must turn the other cheek every time they expose themselves to the short-sighted.

Mr. Sinclair is certainly no realist in this matter. The game must be won according to the conditions as they exist, not as they should be. Conditions as they should be are a long way off. If those taxed with the responsibility of getting the most out of the war effort think they need the help of movie stars, you can wager that they are right and Mr. Sinclair is wrong. Should movie stars suffer because they answer the call?

Does He Know?

STRIKE three is Mr. Sinclair's remark about screen stars who "fight their battles on the screen or in the divorce courts."

The late Secretary of the Navy for the USA publicly thanked Hollywood for its "unstinting assistance in the sale of war bonds, the entertainment of the armed forces and other important contributions." He was but one of many charged with the conduct of the war who has done that.

Had Mr. Sinclair been an observant movie-goer he would have noticed that many male stars have disappeared from the screen, among them Jimmy Stewart, Clark Gable, Robert Montgomery, Douglas Fairbanks, Victor Mature, Melvyn Douglas, Tyrone Power and Van Heflin. They are but a fraction of feature players who are in the services. Some enlisted shortly after their country went to war. Douglas Montgomery enlisted in the Canadian army before the USA entered the fray, as did other players not so well known. David Niven and Richard Greene returned to England to enlist. Several stars have won decorations.

Hollywood actors and actresses are taking their chances every day on the war fronts. Bob Hope, Al Jolson and many others have made a number of tours. Paulette Goddard, William Gargan and Keenan Wynn just missed being blown up by a land mine in Burma. The weight of their jeep would have exploded it but fortunately a soldier walking just ahead stumbled on it. Goddard, one of Mr. Sinclair's "painted" actresses, just completed a 38,000 mile tour. According to Time Magazine, she "washed herself in leftover tea" in Burma, where she was honored by General Stilwell.

There is no room here to detail the work of Hollywood stars in the theatres of action. The records are available, for there is a talent pool of 1,000 artists working through the Hollywood Victory Committee. Quite a number of stars with overseas experience have visited Canada.

As For Divorce

LEO C. ROSTEN, recently a Washington official, wrote a statistical and analytical book called "Hollywood" in which, in a chapter called "Eros in Hollywood," he studied the matter of divorce. Rosten, explaining that it was impossible to strike comparative figures between Hollywood and the rest of the USA because of general lack of statistics, agreed that Hollywood probably had more divorces.

He also agreed that the differ-

ence was greatly exaggerated. "A banker or a merchant can dine and dance with a goodly number of attractive females without precipitating an international furor," he wrote, "but when a movie celebrity attends a fully chaperoned party with the wife of a cousin from Seattle, that epochal event is recorded, interpreted, embellished and splashed across the print and rotogravure pages of the world." And Hollywood shares the guilt. "The public philosophy of Hollywood has long rested on the premise that almost any news is good news. Keeping a name before the public is the first goal of ballyhoo; the contexts in which the name appears are a secondary consideration."

What causes Hollywood divorces?

"The subordination of one's own interest to the demands of another is seldom easy," Rosten writes, "it is impossible when both husband and wife are making demands. The Hollywood husband fears that he will become the appendage of a glamor girl; the wife sees her own career dimmed by the brilliance of her husband's . . . The movie wives who have professional careers retain their own names and their own careers after marriage, and this reaffirms the psychological autonomy which actors bring into the state of marriage."

Rosten says that "It is a grave mistake to assume that Hollywood's people marry cynically. If they were really cynical, or indifferent to the moral power of matrimony, why should they marry at all? . . . To the movie star no less than the waitress or the shoe clerk, marriage is a mysterious panacea for inner misery."

It seems that divorce in Hollywood is an indigenous natural phenomenon. To do away with it a federal law imposing celibacy would have to be passed.

How much worse are actors and actresses than other groups? Rosten's conclusion in 1941 was that 24.5 per cent of all professional groups in the movie colony have probably been divorced. Stouffer and Spencer, in the American Journal of Sociology, estimated that in 1935 there were 16.4 divorces per hundred marriages. These were between people who were without the marriage handicaps faced by actors and actresses.

It would have been much more to Mr. Sinclair's credit had he checked up on the service of Hollywood stars to the war effort and thought a little about divorce, an accepted fact, judging by the law lists in our newspapers, before delivering such a slap in so high a place.

NEW THEATRE SOUND SYSTEMS

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Announces

completion of entirely new designs of sound reproducing systems for its foreign customers — powerful equipments for larger theatres and excellent small ones for smaller houses.

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VERNON
VANCOUVER
VICTORIA



'Once Upon a Time' Stars Cary Grant, Janet Blair in an Original Comedy

ONE of the most original comedy romances in many a season is Columbia's "Once Upon a Time" which is all about a worm. No kidding. And the worm plays himself. The story came from the radio play by famed Norman Corwin.

This worm—it's really a butterfly—turns when it hears harmonica music played by its discoverer, little Ted Donaldson, nine years old. Cary Grant, with a theatre that is about to be foreclosed, chances on the novelty and tries to steal it for a \$100,000 sale to Hollywood.

Janet Blair, the boy's sister, objects and that's where the romance starts. Jimmy Gleason is right in there as Grant's manager and William Demarest does his funny scowling here.

It all comes out right. The caterpillar is lost, to everyone's despair, but answers Donaldson's harmonica by coming out of the cocoon and waltzing around the room, out of the window and into the beautiful world.



Announce New Sound System

In announcing the new Theatre Sound Systems, the Northern Electric Company wants the Canadian exhibitors to know that they will not have to depend on hastily manufactured pre-war models or on reconditioned equipment after the war is over. As soon as materials and labor are released by the government for such uses, completely new equipment will be made available by the Northern Electric Company. This equipment has been devised by skilled Western Electric Company and Northern Electric Company engineers with an eye to the future, and is so designed as to be adjustable to take advantage of all the most recent developments resulting from extensive research in the laboratories of the Western Electric Company. These developments include automatic volume control track, multi-track or stereophonic sound with a minimum of expense and adaptation. The new systems are definitely superior to any existing equipment. For example, an entirely new and simple method of suppressing flutter has been used with such effect that flutter in this new equipment is less than half the academy standard and is no longer a problem.

These new Western Electric sound systems will be many times more powerful than previous systems, will be simpler to install and operate and will be much more efficient. While there will be a large immediate demand for Sound Reproducing Equipment to be filled as soon as peacetime commerce is resumed, the wise exhibitor will make only temporary arrangements involving pre-war designs or reconditioned equipment, since much simpler and more effective equipment adaptable to future developments will be available.

Several Theatre Men Reported Missing

Sergeant James Barry Chess, RCAF, formerly of the staff of the Uptown, Winnipeg, was reported missing some months ago after a bombing mission over Germany. His father is a projectionist at the Arlington, Winnipeg.

Flying Officer R. W. Murray, formerly of Famous Players' Audit Department, is reported missing. He was stationed in the Middle East.

Flight Sergeant Gerald A. Carson, formerly of the Tivoli, Winnipeg, is reported missing. His father, Alan Carson, is organist of the theatre.



MRS. BESSIE K. MOORE

In last week's "Flashbacks" we showed a photo of Mrs. Moore as a belle of other days. This picture brings you up to date. She operates Moore's Theatre, Grimsby, Ontario.



A scene from "Address Unknown," dramatic new Columbia hit, starring academy award winner Paul Lukas.

Dominion Search For 'Snow White'

A Dominion-wide contest with a cash prize of \$500 is being organized in connection with the revival in Canada of Walt Disney's first full-length cartoon film, "Snow White and the Seven Dwarfs." Preliminaries will be held all across the country with the winners in each province coming together, with expenses paid for contestant and chaperon, in Toronto, where the finals will take place in Eaton's Auditorium on June 27. It is hoped that Deems Taylor will be one of the judges of the finals, a capacity in which he served for the similar contest in the United States. No previous training is necessary, it is stated.

Idea is to give the prize to the girl between 14 and 18 who sings the most like Snow White.

Several troupes of "Snow White" players are touring Canada. RKO is keeping exhibits informed of their itinerary.

High-Class Barn

Texas exhibitor is modelling a theatre on a ranch house and will embed horseshoes from famous film nags in concrete.

Besse is Papa

Armand Besse, Montreal manager of Perkins Electric Co., became the father of a nine-pound baby boy last week.

Bernie Beach Missing

R. B. Beach, formerly manager of the Fox, Winnipeg, is reported missing overseas after RCAF operations. He has three brothers in the services.



WALTER COCKERILL

He has just completed 27 years at the Marks, Oshawa, where he is maintenance-door-man.

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